



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

mountain farm-house, upon which the artists came by accident, and which had been too long neglected and deserted to tempt any practical person, but which was attractive beyond description to lovers of the picturesque. From the piazza of the weather-beaten old house the view extends over a valley more than twenty miles in length, following the windings of the Hudson, until it disappears among the mountains at Cornwall. The region is famous for its wild berries, and the gatherers who come from far and near are delightful subjects for the artist's brush, and the wild roads blaze with rhododendrons, azaleas and fields of laurel. The artists have named their home "Chetolah," or "Sweet Repose;" but lying in hammocks in the old orchard, the purple valley, in its boundlessness and gold-shot mystery of purple haze, reminds them so much of the Algerian sea from the hills of Mustapha, that they often talk of changing the name to "Tefkira," the Moors' word for remembrance. In this dreamy nook the artists receive a class of students every summer.

During the busy winters at the Sherwood the sisters accomplished, amid their other work, the decoration of the ladies' reception-room at the Dakota, a large apartment house near Central Park, being probably the first women in this country who professionally mounted the painter's scaffolding. They executed all the decoration of ceiling, walls and curtains, the latter being done upon huge stretchers in their own studio.

The limited space remaining forbids more than the briefest allusion to the character of the sister's work. Every frequenter of the New York picture exhibitions knows the subtle delicacy of tone in Miss Kathleen's pictures, the glowing magnificence of Miss Eleanor's color, and the broad, free sweep of her brush. Few women artists of our own, or, indeed, any other country, are so fortunate and so uniformly successful as they—so fortunate not only in every aid and incentive to thorough artistic training, but also in the possession of that genuine talent without which all the rest is as nothing; fortunate in attaining so young the artistic and material success that usually waits for much older heads and hands. They have been fortunate in their ancestors, doubly fortunate in their mother, fortunate in all the myriad seen and unseen influences that make human lives what they are. They have done good work in the past, they are doing better to-day, in the years to come they cannot easily fail to place their names high among the artists of our time. M. B. W.

BEAUTIFUL impressions of an etched plate may be made by inking it in the usual way, and flowing liquid plaster of Paris over it. The plaster takes off the ink as completely as the most careful printing, and gives a unique panel picture which can be framed, and which will produce an effect at once curious and pleasing.

SOME EXAMPLES OF PEN DRAWING.

PEN drawing grows more in favor, year by year, as a study for amateurs. This is not surprising, for, apart from its simplicity as a means of noting one's impressions, it is the easiest and otherwise the most desirable medium for the first attempts of an art student in the field of book or magazine illustration. It is for these reasons that we do not hesitate to recur to the subject frequently, even at the risk of iteration. In July, 1883, we published an exhaustive article on "The Theory and Practice of Pen Drawing," beginning with fac-similes of drawings by such masters as Dürer, Raphael and Titian, and coming down to—among that of others—the work, in the same direction, of Rousseau, Huet, Fortuny and Géricault, and Liphart, Woodville and Du Maurier. By no means the least interesting of that series of illustrations was the table of forty-two examples of limning, stippling and cross-hatching prepared by Camille Piton, with the excellence of whose pen drawings the readers of *The Art Amateur* have for years been familiar. Such a practical lesson in the elements of pen drawing is really so invaluable that when the edition of the number containing

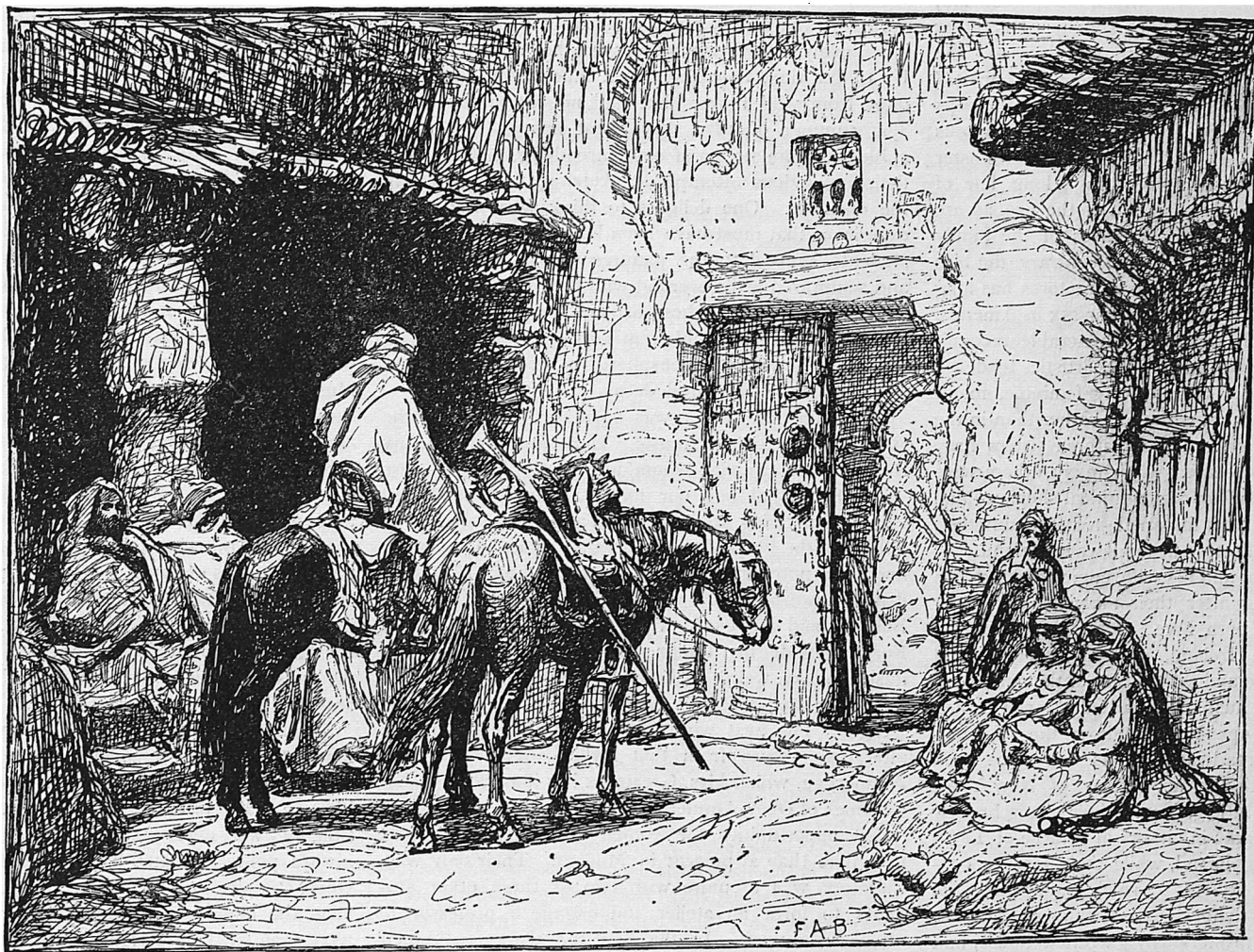
landscape drawn with the pen, and to soften the outside edges of shadows which otherwise would come somewhat harshly against the white paper.

AMATEUR PHOTOGRAPHY.

V.—PORTRAITS.

THE grouping of figures out-of-doors is one of the most difficult of the problems presented to the artistic amateur, as he must take into account personal idiosyncrasies—such, for instance, as vanity, self-assertion, or shyness. In every group there are some persons of greater social prominence than the others. To make an artistic picture, the persons who by virtue of some special circumstance expect to be most conspicuous may, on account of their dress, require a subordinate position. To adjust all these slight but difficult matters requires some tact and patience. Mr. H. P. Robinson, whose artistic photographs have won him exceptional reputation and make him a competent authority, says that the figures must be of the subject as well as in it, in order that the unity of the photograph may be preserved. For illustration,

take a beautiful photograph of his own, called "Blackberrying." This is simply a landscape, in which in the middle distance is a low thicket of bushes, with a path extending into the foreground. Here two children are stooping, as if gathering berries. It would be a good plan always, even when the figures are the principal object before the camera, to make them illustrate some theme. This not only gives unity to the picture, but makes it more enjoyable. It takes away from the portraits the disagreeable and al-



PEN DRAWING BY FREDERICK A. BRIDGMAN. AFTER HIS OIL PAINTING.

the talk is exhausted, we shall republish it for the use of later readers of the magazine, as we have done Mr. Piton's no less instructive table, showing the colors to be used in figure painting in oil, water, or mineral colors. Most of the illustrations accompanying this notice are by that very capable American artist, Frederick A. Bridgman, of whom a biographical and critical notice, by Edward Strahan, appeared in these columns some years ago. A fragmentary sketch was given then of the picture at the bottom of page 71, of which this time the whole composition is presented. Percy and Leon Moran are accomplished pen draughtsmen. The hurried sketch by the latter is of the slightest kind, but it shows the skill of a practised hand. Boughton's vigorous drawing is made with a quill. The original was on blue cardboard, and consequently looked less harsh than the reproduction of it does here. We give the portrait by Liphart as an example of various kinds of lines that may be used in careful pen illustrations to indicate differences of texture. The fine shading of the flesh has been gone over with the roulette after the plate has been made, breaking up the lines in a very effective way. The same means is sometimes employed to give the illusion of distance in a

most inevitable look of sitting for a picture, which too often results in the figures appearing either stiff and constrained, or else ridiculous. In another charming photograph by Mr. Robinson, two laughing girls and a young man in knickerbockers are knocking at a cottage door. In still another, the same figures are in a hay-field in hay-making costume. It is said that it was Mr. Robinson's custom to carry with him in his photographic tours some simple properties—such as peasant hats, laced bodices, and other articles of dress suitable for rural scenes.

If the amateur has some accommodating friends very interesting pictures may be made in this way. The portraits, it will be found, are much more entertaining, and the taking of the groups more interesting to the sitters. The special costumes are not necessary. Rustic bridges, stiles, fences, and the accessories of the landscape will suggest situations to which modern dress lends itself equally well.

A word must be said of the other requirements, since the place and the figures are not sufficient in themselves to produce an artistic picture. The first requisites of a good picture are light and shade. If the figures are posed in the direct sunshine they are apt to appear as white

blotches in the landscape. It is better to find a shaded spot, and in this also there is choice. The light must be diffused. In general, the shadow of foliage is too dense. If less dense, the patches of sunlight sifting through, however attractive in nature, are apt to appear in a photograph as unsympathetic blotches that may fall exactly in the wrong place. If even the right luminosity of the shadow is found, the surrounding sunlight may be so broad and unbroken as to overpower the picture. On a gray day, of course, the matter in this respect is more easy to manage; but at the same time, one lacks the force of contrast which strong shadows, when properly managed, give to the picture. It will be seen that a great deal of discretion is required at the hands of the photographer, and his mind must be quick to act in balancing all the pros and cons which enter into the artistic make-up of a picture.

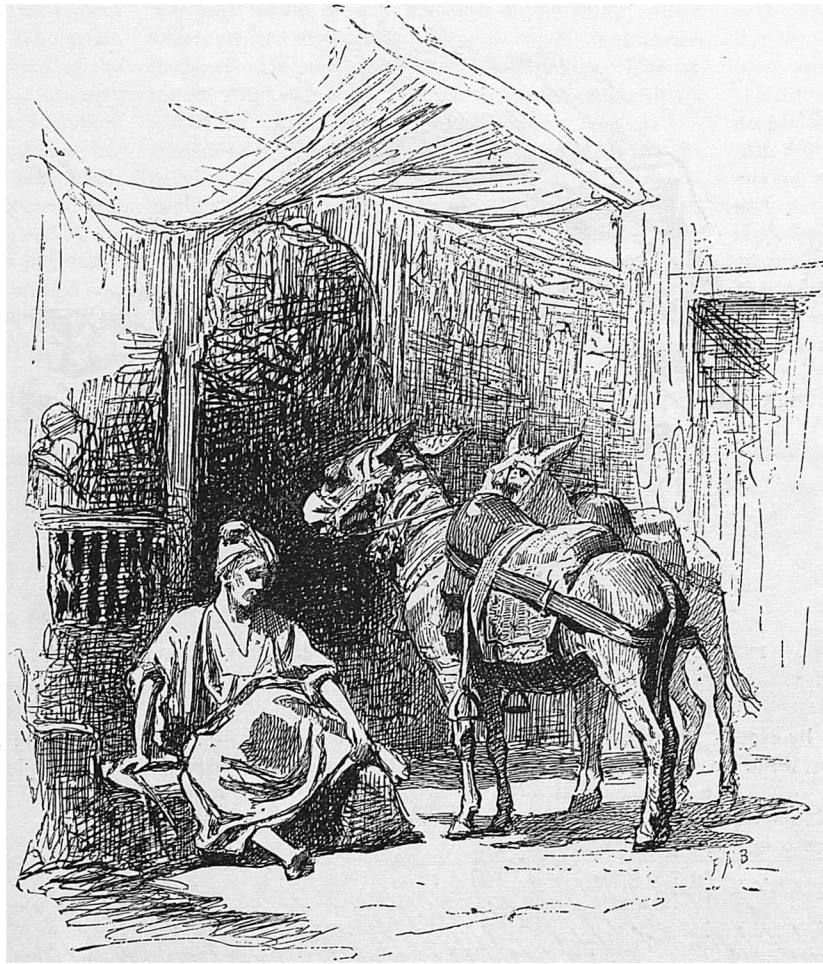
The best possible place for making portrait-groups is in the shadow of a building. Here the light is diffused and luminous. In these days of Queen Anne villas, with angles and nooks, bays and balconies, very pretty posing for portrait-groups can be easily arranged, to which the architecture will make a suitable background. Where there are but two figures the picture almost makes itself. If these are of a man and woman (especially of a young man and woman) it is an even simpler matter. There is, for example, a window hung with vines; the maiden within bends out and plucks a flower for the man expectant without. The attitude of the girl gives opportunity for very graceful lines in reaching for

thing, of course, with two figures is to bring them together, to unite them by some common interest, without

example, you place two persons against a balustrade (which is very common, as we see in professional photography), do not put them on the same side, looking at one another, but place one on the farther side—that is, with feet hidden from view—and let either be looking off at some common point, or perhaps appear to be talking to a third person. It is needless to dilate on this theme—artistic instincts are pretty safe guides. The chief thing is to pose the figures so that they will have the least appearance of posing, and yet satisfy all the requirements of the camera.

In larger portrait-groups the difficulties increase. It is hard to give a centre of interest to a number of people without sacrificing somebody. and no sacrifice is more unwillingly made. A rise of ground, a stile, a fence, a mass of rocks—any of these will suggest situations that can be happily utilized. In groups where architecture can be used as a background, a corner with steps is, for various reasons, the best possible. If the wall is light, the group gets plenty of relief. The steps allow interesting grouping in which everybody gets a show, and at the same time the figures are brought comparatively near together. Lastly, the top of the doorway to which the steps lead naturally forms the apex of the pyramidal form in which groups can best be arranged.

When there are a number of persons to be photographed on level ground, they may be advantageously arranged in separate pyramidal groups. This is one of the very common watering-place views. A low veranda and a dozen people make up the picture. The veranda is sup-



PEN DRAWING BY FREDERICK A. BRIDGMAN.

setting them to stare at one another or to face directly toward the camera. At the same time, care must be

common watering-place views. A low veranda and a dozen people make up the picture. The veranda is sup-



"DEPARTURE OF THE HOLY CARPET FROM CAIRO." PEN DRAWING BY FREDERICK A. BRIDGMAN.

the flower, as well as for a good view, in full light, of the face. A balustrade is easily managed. The principal

taken that the lines combine properly. The repetition of lines is always effective, but must be varied. If, for

ported by columns. The two centre columns form each the point of support for a pyramid—that is to say, against

each a person standing leans, and forms the centre and the highest point of a subdivision of the main group. The others are seated on chairs, on the floor—which is slightly elevated from the ground—and standing on the ground. The pyramids are in this way connected, and the whole group brought together in a larger pyramid, the apex of which is formed by the arch of a window above the roof of the piazza, and directly over the space between the two columns.

In the effort to group sitters, the accessories, the background and the materials at hand will suggest much; but it is well to have some scheme in the mind before beginning. Modifications will naturally arise, but as a rule the least "fuss" and change will secure the most satisfactory results. The more subtle effects of color must also be considered. It has been found by experienced photographers that a bit of pure color, white or black, judiciously disposed, is of great value in enforcing the unity of the picture.

A word must be said concerning animals, always so valuable an adjunct of landscape, and one so difficult to secure. There is nothing to be done with animals (since they cannot be made to understand the necessity of posing) but to wait an opportunity. Here all the advantages of instantaneous photography come into effective play. The most interesting result of the difficulty in taking animals is the invention of two cameras by two different artists—Mr. Walter Clark and Mr. Calvin Rae Smith—for the purpose of securing animal studies. The differences between these cameras need not be described. Their aims are the same. The cameras are inclosed in canvas telescopic cases, and the grazing flock considers the photographer no more than the familiar peddler of long acquaintance. When the top is raised it makes the necessary hood for the ground-glass plate, which is now on the top instead of in the rear of the camera. A small mirror inserted inside reflects the image again on to the ground-glass plate, and this double reflection for the first time gives us the image right side up. This is in itself an immense gain. Meanwhile the camera has been adjusted and the dry plates put in place. The operator walks calmly about with his hand on the button which regulates the focus. The moment he gets the pose he wants he touches a spring, the automatic shutter exposes the lens, closes it, and the photograph is taken. It is evident that by dispensing with the operating cloth and tripod, and thus obviating those delays which in the usual

methods of photographing give the animals time to seek greener fields and pastures new, an important step has

Photographs taken in-doors demand different management. The chief necessity is a sufficiently diffused light, which is difficult to get from a window. The quantity of light is by no means so important. We dismiss from consideration the professional photographer's desire and necessity for quick exposures. We have not his powerful lenses, but may be satisfied with the results attained in other ways. It may, perhaps, be a matter of opinion, but the most artistic photographs, to my mind, so far as half-tones and gradations are concerned, are arrived at by means of the least amount of light and the longest exposures. I will even add that the artistic effect is increased if the camera is a little out of focus. The gradations of tones, with the high lights seen only in touches, and the escape

from the sharp lines that come with exact focussing, bring photographs much more nearly into sympathy with modern art. The most remarkable photographs I have seen in this respect are taken by a young woman—an amateur—whose special qualification is her keen artistic instinct.

In posing, and in arranging backgrounds, pictorial effects might be well studied. The best rule, of course, is to keep everything as simple as possible. Avoid detail. Backgrounds should be restful. Every one must have noticed the crowded and confused look in photographs of interiors, even of rooms which one knew to be picturesque in arrangement. As the camera only includes a single angle of vision, the furniture and bric-à-brac are usually crowded into the photographic area, and the result resembles a section of an old curiosity shop. That which is true of interiors is much more true of a portrait. Simplicity belongs to both the pose and the accessories. Women lend themselves easily to the camera; their avocations are picturesque and give occupation to their hands; their draperies are not only an assistance as draperies, but they conceal the legs and feet, that prove so unmanageable in masculine portraits. Happily, full-length figures are not now considered desirable.

A skilful photographer says that in photographing a man he exercises all his ingenuity; when women are his subjects, he follows, in great measure, their lead. Having made up his mind as to how a particular man will look best, he arranges the background and accessories so that the man will fall into the desired pose by accident, as it were. If he does not fall into exactly the snare that was prepared for him, the probabilities are he has taken



PENCIL SKETCH IN THE HARVEST FIELD. BY D. RIDGWAY KNIGHT.



PEN SKETCH BY LEON MORAN. AFTER A WATER-COLOR DRAWING.

part of the living picture. In views of children at play, soldiers drilling, and the like, the new method is invaluable.

that which is more natural and better, and this, with any slight alteration that may be absolutely necessary, should be seized at once. It is a good plan to make your sitter move about and stop just where he is to be photographed. This gives a feeling of life and movement which cannot be got in deliberate posing. The action of the body depends very much on the position of the feet, which in posing are apt to be firmly and squarely planted, as they are not in suddenly-arrested motion.

Hands are apt to look large in a photograph, not because the camera has a special tendency to take hands large, as some people seem to think, but because few people understand that a well-shaped hand is, in fact, the length of the face, and proportioned on that line. But since hands are supposed to be of more than normal size in a photograph, it may be well to adopt some of the many ways of disposing of them so they will look smaller.

SCENE PAINTING FOR AMATEURS.

V.—HOW TO PAINT EXTERIORS.

THE scenic setting of the stage is made up with drops and flats, which furnish the back of the scene; wings, which provide the sides; set pieces, which lend variety to the arrangement of the stage, and borders. The latter are strips of canvas, painted to correspond with the rest of the scene, and hung from the ceiling, so as to give a finish to the upper part of the stage picture. All are painted in the same way, or with the same materials, and a description of the painting of a drop will apply to all the other kinds of scenery.

To begin with, mix such tints as your scene requires from the colors in your stock pots, in other pots capable of holding enough of each special tint to do the work demanded of it without being exhausted. This is essen-

directed in the previous chapter, mix some raw Sienna with thin or working size so as to form a glaze, and with a large brush cover your foreground with an even coat of the mixture. When this is dry block in your shadows with stronger Sienna, using a little Vandyck brown in heavier parts. This furnishes you an admirable ground-work over which to lay your solid color.

Next mix your colors for sky and distance. For the deepest color of your sky take ultramarine and whiting, with a little verditer; for the grays a mixture of ultramarine, white and Indian red, with a little indigo and light ochre. For lighter blues you can use your deep sky color, tempered with whiting. For the lighter grays the addition of whiting to the gray mixture will serve. For the lights of your clouds mix a little damp lake and size thoroughly in a pot, so that no lumps are left in it, and add to it whiting and size, with just enough orange



"SYMPATHIES." PEN DRAWING BY GEO. H. BOUGHTON, AFTER HIS PAINTING.

One of these is to rest the hand on the little finger, curving the fingers slightly inwards. The best use of the hands is to allow them a natural pose with relation to some object—as a letter, book, or piece of embroidery. In conclusion, one can only urge allowing things to take care of themselves somewhat. Let drapery fall into its own folds, and remember that art must be concealed as much as possible.

M. G. H.

It is often desirable to introduce figures or objects into a picture, when it is so far advanced that any mistake in placing them might injure the whole work. In such a case paint your additions in body color on a bit of tracing paper, and you can shift them about over the picture until you find the proper place for them. Then trace them through, or draw them carefully in their places, and you will be safe.

tial, as it is almost impossible, even for a trained scene-painter, to match a tint exactly when he mixes it over again. Consequently, if your color runs short, you are certain to get your scene patchy by trying to eke it out with a second mixing. In preparing tints, always make a pot of whiting and size first. Then in another pot put the color or colors the tint calls for, and pour in the whiting, stirring as you pour, until you have secured the tint desired. All tints in distemper painting dry lighter than they look when moist; and you must allow for this by keeping your tint darker than you wish it to be on the canvas. There is really no rule by which you can be guided in this respect, but a little experience will teach you how to overcome the difficulty.

In order to simplify matters, I will divide my instructions into two parts, applying respectively to the painting of exterior and interior scenes.

In painting an exterior, having secured your outline, as

chrome to tinge it. This will give a warm tint, that will lend your clouds light, air and transparency, and that you can work into the grays with pleasing effect.

These colors will be amply sufficient for sky work. When they are thoroughly mixed and ready to hand, go over your whole sky with a mixture of working size and whiting, of the consistency of milk, using a large brush, or covering the cloth thoroughly. While this is damp begin putting your sky in over it. Your own intelligence and artistic feeling must be your guides here. In a general way, however, it may be advised that you begin working at the top of your scene, so that the drippings of your brush will not mar the work below.

Lay in the gray of your clouds first. Then put in the blue of the deepest parts, and finish with the lights. The large brushes, rendered heavier by the color in them, will be clumsy at first, but you will soon get used to them, and acquire a dexterity which will astonish you. The